

The McGill Daily

Volume 79, Number 29 Thursday, November 2, 1989

supplement

Image et Nation gay and lesbian film festival

Culture and identity from the ground up

By Leslie Elliott

Thanks to a group of determined volunteers, and no thanks to the Gouvernement du Québec, Diffusions Gaies et Lesbien du Québec presents Montréal's second international festival of gay and lesbian cinema and video, *Image et Nation II*.

From the November 2-12, more than 19 films and videos have been co-ordinated with social happenings to reflect the festival's focus this year: the ethnic identity. One might be puzzled by a gay and lesbian film festival that deals with such a seemingly unrelated issue. The correlation lies simply with two words that hold significance to both the gay/lesbian and ethnic minority communities: culture and identity.

The festival promises to serve not only as a showcase for new work in gay, lesbian, and ethnic cinema, but also as a forum for discussion of the questions provoked by the festival's priorities. More specifically, what is the position of visible minorities in Western society, particularly in view of the gay and lesbian identity?

To venture into the discursive realm from the visual, a panel discussion has been organized for 14h Sunday at the Goethe Institute entitled *Representation, Responsibility, and Moveable Margins*. Canadians, Americans and Britons involved in the films and videos featured in the festival will explore the matrix of demands placed upon themselves as well as the implications of having double minority status (each panel member is lesbian or gay and Black or Asian) with reference to cinematic strategy. How does the filmmaker 're-present' images — of ethnic groups, gays, and lesbians — that have been appropriated by mainstream media? Can these filmmakers replace the predominant referents of socially constructed signs? In other words, is it possible for these filmmakers to 're-create' a visual language that will express the identity of these communities by drawing upon the personal experience of its members? These are issues which will be addressed at the conference.

By having double-minority status of this nature, these filmmakers also feel pressured to produce material that will, in some way, answer to both communities. If a film does not reconcile the different demands each puts forth, it may be subject to double-marginalization. There is a possibility that a film will not be shown within the context of an ethnic community if it deals with homosexuality, and vice-versa.

All of these factors influence the negotiation of form, aesthetic vocabulary, and personal expression within the films, and must be articulated visually. It is for this reason that a festival of *Image et Nation*'s calibre, and in particular this year's focus is vital.

On a more pragmatic note, the issue of funding is of utmost importance to the event. Festival co-ordinator René Lavoie spoke with the *Daily* about the funding problems encountered. Active within Québec's gay community for more than ten years, Lavoie has experienced much frustration in dealing with the government. This was their third consecutive refusal to grant financial assistance to explore and enhance francophone content.

Lavoie believes that the organization is a victim of discrimination on the basis of sex-



Looking For Langston, one of the films in *Image et Nation II*.

ual orientation, since the festival has proven its validity on the merits of its broadly-based volunteer support network and is significantly expanding its dossier. Lavoie thanked the NFB, Cinémathèque Québécoise, the Goethe Institute, and several other sources of financial support in the Mon-

tréal community. They are presently awaiting a potential grant from the Canadian Arts Council. But all this assistance would help pay for guest speakers/directors, screenings, and honoraria, but not salaries. A petition is being circulated asking the Québec government for financial support.

Schedules for the *Image et Nation* festival may be found around the city, including the cinemas where screenings are to be held: NFB, Cinémathèque Québécoise, and the Goethe Institute. You can also check the *Montréal Mirror*. The list of films is substantial, impressive, and enticing.

Dickering with literary history

By Bob Brown

Franz Kafka didn't want to be famous. He didn't want to be a great man of Western literature. He only wanted to die and disappear. He was ashamed of his work. He was ashamed of his name. He was ashamed of his penis.

In Kafka's *Dick*, the latest production of McGill Players' Theatre, Kafka's worst nightmares are realized. In the opening scene, Franz sits with his faithful hunchbacked friend, Max Brod, and complains about ill health, predicting that he will soon die. After much whining and pleading on Kafka's part, Max agrees to burn all he has written in the event of his demise. Then — and this is his biggest mistake — Kafka sleeps.

Suddenly it's present-day suburbia in the home of Linda, a vacuous housewife, and Sydney, a tedious insurance salesman. Sydney is sitting surrounded by volumes of Kafka's work (Max was obviously not such a faithful friend) working on an article about him.

Into this simple suburban home wander Kafka and Max, both long dead, but miraculously present. Knowing that Kafka will never forgive him for his betrayal, Max tries to hide all the books, and steers the conversation away from Kafka's life and works. But to no avail — Kafka finds out that he is a major literary figure, a big name, a hero. His reaction to this discovery? "Shit."

Unfortunately for the play, the two suburbanites were not

as funny as they could have been. David Pluscauskis, as Sydney, was awkward, tending to stumble around his lines, and Roxane Maranger, as Linda, seemed detached and lacklustre early in the play, though warming in her portrayal later.

Russ Justason was ironically funny as the chronically morose Kafka, and Jamie Duquette, as Max, was wonderfully maniacal, letting his anger bubble over at the most appropriate moments. But it is the two fathers who steal the show. Sydney's father, played by Conrad Rader, periodically wanders into the room, muttering about his impending trip to an old-age home, only to be whisked off back to his living room.

Evan Solomon is hilarious

as Hermann Kafka, who returns from the dead to torture his son and get his own history rewritten. He is tired of being labelled a cruel father and wants Sydney to write a new Kafka biography in which he is a loving father and Franz an ungrateful son. He forces Franz to play along with his scheme by threatening to reveal to all the size of his penis.

Kafka endures this and many other hardships before finally ascending to heaven, where he is told, "You can be as miserable as you like here, as long as it makes you happy." Sounds Kafkaesque to me.

Kafka's Dick runs nightly at 20h at Players' Theatre, 3rd floor Union Building, until Nov. 11. Tickets are \$8 for adults, \$4 for students and seniors.

Annies

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Poundmaker's second stand

by Egg

Native North Americans have long been struggling to maintain their culture in the midst of an overbearing White society. Montréal filmmaker Alanis Obomsawin is working to return to Natives some of their dignity and tradition.

Obomsawin has made 14 films on Native issues for the National Film Board. This week, the Monchanin Cross-Cultural Centre will show *Poundmaker's Lodge—A Healing Place*, a documentary about an alcohol and drug treatment centre in Alberta.

The centre takes its name from Chief Poundmaker, who was a central figure in the Riel Rebellion of 1885. Even then, he foresaw the dangers of White people's alcohol for his people. He warned them, "You must fight yourselves and this new way of thinking — that we are less than they are — because it is not true."

When the centre first opened, it was set up in an abandoned building. Since then the province of Alberta has helped the organization finance a building of its own just north of Edmonton. The Centre has been open for 15 years.

In an interview with the *Daily*, Obomsawin explained why she chose Poundmaker's lodge for her film. "This (treatment centre) is really the best working model for the people. It is run entirely by Native people. While they have AA meetings and other sessions for people who have abused drugs, they also have a medicine man on staff to integrate culture into the treatment."

"For instance, there is a sweat lodge where people can sit together and recite prayers and songs as performed by an older group leader. This cleanses the people physically and spiritually."

"There is a de-tox centre for Native people in Oka," Obomsawin said, "and this has been very helpful. But I want to show an example of how it really helps to have a sense of belonging, and that this can help them come out of their temporary problems."

Obomsawin has been working on Native issues for the NFB since the early 1970s. Her most recent film, *No Address*, deals with problems facing young Natives in the city. It describes the process by which they are drawn to the city — troubled backgrounds, broken families, and the "bright lights". But once they arrive in the city they must have a permanent address in order to apply for welfare.

The film discusses three centres: La Mission Colombe, the Montréal Native Friendship Centre, and Dernier Recours, which help these homeless youth. As with most of Obomsawin's films, its aim is to call attention to the special needs of native peoples — maintaining their identity — this time in the face of city street life.

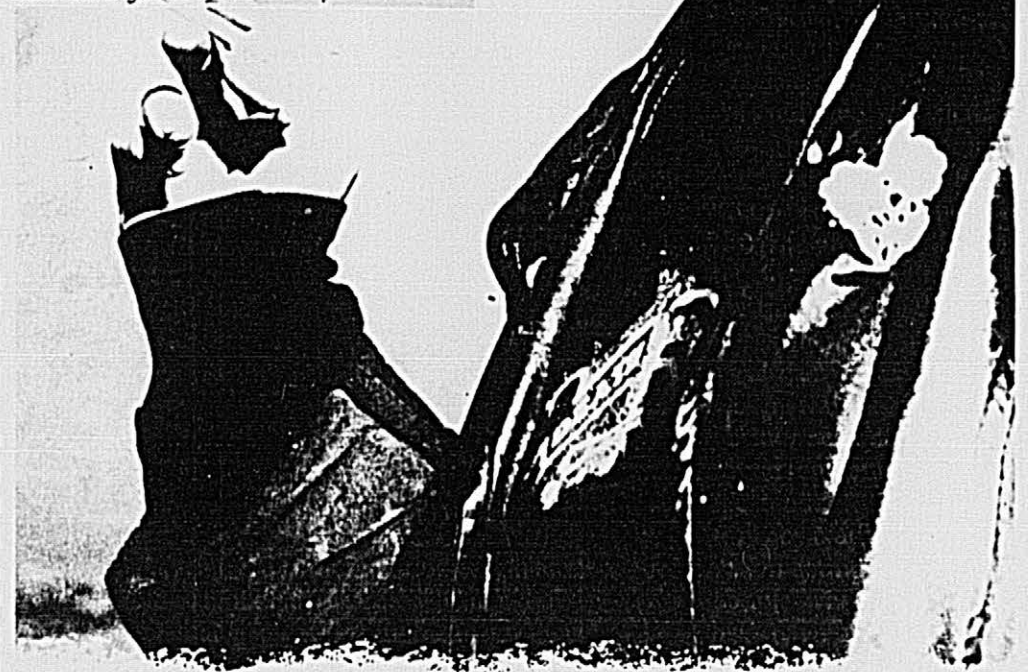
Another of Obomsawin's films is *Richard Cardinal: Cry from a Diary of a Métis Child*. It investigates Cardinal's stunning story of child neglect. Cardinal was removed from his home at age four, told only that his parents were alcoholic and unable to care for him. He was shifted through 28 foster homes, only living with

two of his many brothers and sisters for about one year. He killed himself in 1984 at age 17, leaving behind a diary to tell of his loneliness and his efforts to repress emotions.

His story would have been lost in paperwork if his last foster parents hadn't mailed photos of his hanged body to government officials. Even still, social workers condemned his parents for their poor taste in the photos.

The irony is that Cardinal only received serious attention from social workers after he was dead — in their effort to re-unite his family at his funeral. The film closes with the quote: "The answer lies in a returning to traditional values in caring for our children."

Poundmaker's Lodge—A Healing Place will be screened Wednesday, November 8 at 19h, at the Monchanin Cross-Cultural Centre (4917 St. Urbain). It will be followed by a discussion with Obomsawin and Laverne Gavaris, of the Onon'tokon Treatment Centre for Native alcohol and drug addiction in Oka. Obomsawin's other films are available at the NFB library, 200 René Levesque Blvd W.



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Dammit. I missed the 60's revival party at La Brique last night.

Thursday the 2

Tonight is the launching of the new gay men's club, Jungle, featuring the man who could finagle a profit from anything, from trash in fashion to jumping rope — Malcolm McLaren (and Out Of Vogue). Unfortunately, only men are allowed inside. Revolt! Protest! OK for cruising, but gigs too? 1400 Montcalm. For the privileged.

But to be fair, we must examine the women-only angle as well. Fireworks is underway today also — a regional women's conference being sponsored by the McGill Women's Union. The Wine and Cheese today is female-restricted — as are the activities on Saturday. Union 423.

For females and males on the less stable end of the spectrum, *Women on the Verge of a Nervous Breakdown*, at the Rialto at 19h15. This features a leopard-lined taxi, a psychotic with a beehive and drugged gazpacho. Definitely worth the 80 bus ride.

Dance Against Apartheid at Club Kilimanjaro (3699 St. Laurent), organized by the ANC Solidarity Committee

of Montréal. It promises Reggae, African, Salsa, and Funk music. ANC representatives as well as student leaders will be present to discuss the situation in Southern Africa, and Canada's trade links.

On the Verge is still running at Morrice Hall Theatre, 20h. International Smorgasboard and Cultural Show, for seven bucks, is at 18h30 in the ballroom.

During the day, you can indulge your consumer impulses and save the world at the same time. Shop For Peace is the theme at the 3rd World Crafts Sale today and Friday in the Arts Council Room. And on the buy, buy note, CKUT's new t-shirts are in.

Friday the 3

Fireworks continues — there will be workshops all day on women's issues (most in the Arts Council Room) and a showing of NFB Women's Films beginning at 19h30. Or if fireworks aren't enough for you, maybe the glowing light of magic crystals will brighten your cosmos. The ESP Psychic Expo opens today and runs until Sunday. Guaranteed to shake you up or at least shake the money out of your pocket. Hundreds of deep-

trance, tarot-waving, occult fanatics promise to make up a juicy fortune for a Looney or two... how appropriate.

At Tycoon you can catch Valentine Tax and the Lonesome Canadians. Now, I may have fallen out of the hip new music scene for a while, but I've never heard of these people.

The Fiesta Party in Gert's tonight is one buck, but the money goes to Missing Children Network. At the Yellow Door, Patricia Kelly and Rick Hoerner, followed by Taylor Jane Green, then the stage is open to anyone who dares. 20h.

Saturday the 4

Benefit concert for Carmanah Rain Forest with Chris McKhool (is that like Kristy McNichol?), Allen Reid, and Gary Kurtz, in the Alley. More fireworks begin at noon, if you can drag yourself to campus on a Saturday. Namibia Benefit in the Alley with unidentified live entertainment, 20h. The Montréal premiere of the unparalleled Qawwali singer Nusrat Fateh Ali Khan is tonight at the St. James United Church. Tickets \$20.50 at the door.

Sunday the 5

Well, no matter how you slice it,

Sundays suck, but this enlightening exhibit may just chase a bit of the boredom away. At 4532 St. Denis, you can see a display of 101 Miniature Dragons. I have no clue what the use of this exhibit might be, except to run and tell your Beowulf professor for extra credit... maybe I'll try it. (Runs until Nov. 18.) At the Chateau Ramzay Museum, 280 Notre Dame E, there is an exhibit, *Hatmaking at Home* (and you thought you had to go to the Y to learn how...) An exhibit of women's hats from yesterday and today.

Rest of the Week

Monday show your support for the establishment of a Free Namibian State by taking part in symbolic elections at the South African Consulate — Place Ville Marie, 12h-14h.

Tuesday, celebrate being a nerd by attending a writing seminar, 15h to 16h, room 211A, 3700 McTavish. Think creatively, organise and edit! You could work for the *Daily* after that one.

Wednesday, Iron Mike and the Jazz Dogs in the Alley. Big deal, eh? Rumour has it the guy from Mutual of Omaha's Wild Kingdom will be there. Where is META McGill???

Where to get it and not IT

by Jennifer Cressey

The 90's are just a blow-job away, and sex is still on the minds of many. Be it safe or otherwise, "good-ole-intercourse" is sought after by the masses. There is a consensus between club-owners and patrons alike that the "meet-market" is a fast dying phenomenon in this safe-sex age, that young singles seek nothing more than a dance floor and a trough to drown their sorrows. Despite these hopeful preachings, they remain somewhat deceptive: the club scene remains a seemingly inexhaustible resource in the quest for flesh.

"So what about AIDS, herpes, and all those other sexually transmitted nasties?" you cry out in unison. Ahhh, the educated populace.

Well, just as there's a club for every musical taste, attitudes about sex vary from place to place. So grab on to your edible undies, it's the semi-definitive guide to safe sex and the Montréal night club scene.

Twelve of the city's top night clubs and bars were grilled (Third degree, no doubt) with the same questions on the same topic, sex. The clubs in question were; Annie's, Bar St. Laurent, Cafe Campus, Chez Swann, Foulfoules Electriques, Marrs, Metropolis, Passeport, Peel Pub, Quasimodo, Thunderdome, and Limelight Thunderdome. See how your faves fared, and perhaps consider the other possibilities that may suit your sexual needs more appropriately.

Question number one was "Estimate the average number of people that arrive here alone, but leave with someone." Top scorers

were Chez Swann, Peel Pub, and Cafe Campus, with 30%, 20%, and 15%, respectively. The manager at Metropolis claimed that the hot spot was "too large" to discern how many singles left coupled. Quasimodo and Foulfoules Electriques were a rock-bottom "10 maybe" and 4%, so if you want to come and go alone, these may just be your kinda' clubs.

Following, quite logically, was question 1(b): "Is it presumed that if a couple leaves together that they will be having sex later on that evening?" All of the bartenders said yes, except for Marrs, Passeport, and Peel Pub—the latter because "people seem to leave in groups" (Those crazy McGill students). The Quasimodo bartender replied, in all charm, "who cares?"

Question number two hit another apparently touchy issue: "Who are the more aggressive here, when it comes to making the first move, the men or the women?" A whopping 10 out of 12 said that it was the men who instigated, passed, grabbed, and groped. Only Marrs and Quasimodo claimed that the balance between male and female / hunter and hunted remains.

"How many sexual offers or similar propositions do you personally overhear in one night?" was number three. All clubs were under 10/evening, with the exceptions of Passeport and Quasimodo at 0. A Peel Pub bartender disclosed that at least 100 propositions were plain to the ear.

When asked if alcohol plays a major role in the atmosphere and/or amount of sexual advances at their particular establishment, bartenders across the board agreed that it was doubtless. Only did Peel Pub and Foulfoules Electriques claim that

booze was not important to their ambiance, and general mood.

The last question required the clubs in town to categorize themselves, à la multiple choice.

(a) a place to see and be seen, very little social interaction.

(b) a dance club, most people go there to dance.

(c) a place where "friends meet" for a good time.

(d) a pick-up joint, where if you want to meet someone, you will.

(e) other, please specify.

Although the (b) and (c) combo predominated, Bar St. Laurent and Marrs ventured (e)'s, "the neighbourhood trendy place" and "Montréal's only alternatèque," in that order. Foulfoules claimed (a), (b), and (c), and Peel Pub strayed with (a) and (c). Not one club even touched d, defining the way our city's night spots see themselves.

Surprised? In more casual conversation, it was discovered that promiscuity is becoming passé. The manager of Passeport recognized more "social" attitudes in contrast to the sex-seeking of yore. The atmosphere at most places was more tight-knit-friendly (Bar St. Laurent, Cafe Campus, Quasimodo) or cliquey (Annie's, Peel Pub, Passeport), rather than out-and-out sexual.

However, clientele at almost all bars and clubs were quick to point out that (in the words of a Marrs patron) "On weekends, if someone wants to get laid, they'll find someone else with the same interests rather quickly." This statement was vividly supported as uninvited sexual advances on our roving reporter occurred at Peel Pub, Quasimodo, and Thunderdome, all in less than four minutes after entrance. Everyone seems to know that if they want sex, they simply go to a bar late and find someone who's too sloshed to say no (though this is not recommended, as rape comes in many forms). Or the happy alternative, go dancing alone in tight

clothes doing those provocative Solid Gold solos to attract a prospective mate.

The lack of condom machines in washrooms was also a shock, if singles meet and leave and fornicate as often as estimated. Only Cafe Campus, Passeport, Thunderdome, and Limelight Thunderdome had the valuable accessories to accompany the festivities taking place. Some bartenders had no idea why such precious commodities would be absent from their establishments. Others confessed that it was a question of finance. "We have to rent the machines. If the condoms aren't selling, it's not worth it. No-one used them when they were here, they just sat and rotted," said the manager at Marrs.

There are several 24 hour depanneurs around the city (Provi-Soir at 205 Sherbrooke W., Jean Coutu at 1370 Mont Royal E., and de la Maisonnée at 3475 Parc, 1906 St. Catherine E., and 5767 Sherbrooke W.) and two all-night pharmacies (both J.C.B. Martel, at 6160 Laurendeau and 810 St. Roch) as well as countless others that are open until midnight, so if the need arises, it is well provided for. (Incidentally, the Union building bathrooms also have machines.)

Aside from requesting medical certificates before "night caps," the safety-conscious agree that one element makes them more secure about who they're going to bed with: time.

Night clubs are coming of age. The once sex-starved teenager is a little bit more socially aware, and it seems that means knowing what you're getting yourself into (or into yourself).

Yes, the prowlers still exist, and no, the edible underwear sales have not declined. Expectations and attitudes are changing. You can still dance, drink, and make sweet and passionate love, but it's your life on the line, baby, and not one round of coitus is worth it.

Stom

by Derek Webs

Get out the arm eaten rocker sh November in the Montreal New M back!



Tenko Ueno performs this week as part of Musiciennes Innovatrices.

Artists notwithstanding

by W. S. Young

When Les Productions Super-Meme organized *Le Festival International de Musiciennes Innovatrices* in 1988, they claimed that the musicians featured had "acquired enough identity to be appreciated outside of all-women events." That is why, they asserted, this festival would only take place that year.

One year later, though, *La Série Musiciennes Innovatrices* will again pomp the intonations and warbles of some of the world's most innovative, and unheard, women performers. Last year's festival is not being repeated. Instead, the intention of this year's *Série* is to promote and exalt the splendour of the featured performers, rather than to simply identify and initiate their work. This

year's *Série* is hoping to evolve into a regular, less insulated series offering the chance for greater exposure of the acts being presented — partly through its collaboration with the *Montreal New Music Festival*.

Although men are not totally excluded from involvement in this year's performances, the *Série's* focus on the power of female expression is not to be overlooked. While the fact that these performers are women is fundamental, their womanhood stands on its own, and needs not be reinforced by its polarity to manhood. These women are bold artists, in and of themselves, notwithstanding traditional prejudice of female expression.

For those completely unfamiliar with the variety of acts being presented, this year's series presents a frenzied montage between

movements, de-instruments, and the human wail. Jar emotion charging groans backed by r from Kitaro to Jimi F a safer expectation Etheridge-like rant off girlfriend.

The first night feature *Wondeur Br* other of the world's female musicians, in evening of improvis and beyond. *Wond* conventional instrum to create a self-desc dissonances and s organized chaos, rhythms to the lib garde jazz." Memb also comprise Le Productions, the or

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This week-end and the next, 53 bands will pound the grounds at Club Soda, Foutounes Electriques and Cafe Campus. The groups hail from Montreal, Australia, New York and, supposedly, Antarctica. The man to thank for organizing everything is

the friendly Duncan McTavish. His fourth edition of the Festival is a long cry from the four nights, four bands that started the ball rolling in 1986.

But there is continuity: of those originals, Ray Condo and Kali and Dub Inc. are back for their fourth appearance. Talking with McTavish, the expansion to a high-profile, large-scale Festival seems a logical progression. Of the 53 bands appearing, 23 are from outside Montreal. However, this is not the Festival's objective; says McTavish, "We're still here to promote the Montreal bands."

Presenting such a large number of bands over a week and a half has changed the festival somewhat. However, organizer McTavish sees the change as beneficial to the less well-known acts. Says McTavish, "The Festival's profile is raised by bands such as Timbuk 3, The Jazz Butcher and Gavin Friday... This forces people and the media, some international, to stand up and take notice of the whole festival, which includes 30 local bands."

In the past three years, the Festival has taken place in the spring, but switching sponsors delayed this year's show until the fall. "St-Ambroise is the perfect sponsor now, though," says McTavish, "and every band is good. People should take chances on bands they haven't heard."

So which bands are here?

At Club Soda tonight (yes, in a few hours from now!), the Hodads and Billy Shakespeare, both excellent Montreal acts, play with Texas-import Timbuk 3. It was the Hodads' country-rock sound that surprised everyone last year; listen for their new single "Demolition" with its 50's-reminiscent harmony. Billy Shakespeare should deliver the goods. Timbuk 3 are known

sufficiently erratic, will be further fulfilled by Ikué Mori on drums, the moans of Leslie Ross's bassoon, and Sue Garner on guitar.

Sunday night's performance will be less internationally oriented, and will focus more on Canadian talents. Elizabeth Fischer, from Vancouver, is probably more well-known as former lead singer of the Animal Slaves. Her career has led her into solo performances, combining her characteristic and passionately abrasive voice with synthesizer.

The Heretics from Toronto have ascended from the local Queen St. bar scene to various collaborations with art galleries, and performances in independent video art productions. Their repertoire of original material expresses a broad range of human experience and musical influence.

continued on page 6

internationally, of course, and armed with their new album *Edge of Allegiance*, they complete what promises to be a rockin' opening night.

However, if you'd rather bash your evil head, then Gwar and Satan's Landlord will be blaspheming at Foutounes on the same night. Gwar is a group that simply has to be seen to be believed. A collective of neanderthals from first Antarctica, then Uranus, then Virginia, U.S.A., they maim, slaughter and sacrifice to their version of heavy metal. Interesting members of the group include Beefcake, Oderus (apparently has a brain transplant before each show, tortures thousands just by opening his mouth, etc.), Gwar Woman and Techno Destructo.

Moving on, the show featuring Kali and Dub Inc., Swinging Relatives and the Dys Functions should be as 'refreshing', and possibly more musical. The first two are reggae, but their influences are from entirely different sources, so the contrast should be interesting. Kali is Marley-influenced, while the Swinging Relatives, with a new horn section, should be a harder, driving edge. The same night at Foutounes features the Jazz Butcher with Eric Va Aux Toilettés.

The Asexuals are the main act in Friday's show, which includes Soundgarden and the Ripcordz. Catch them in their latest incarnation — suburban folk. Soundgarden, from Seattle, are appearing for the

first time in Canada.

For those into Montréal reunions, Ray Condo is back, playing on Sunday at Club Soda with Lucky Seven from New York (watch those accordions) and Mere Image. Another show not to be missed is Me, Mom and Morgentaler on Thursday, backed up by Painters and Doctors (number one on the New Zealand university charts), and Griffins. And never quite disappearing, Montréal's 39 Steps will be headlining Friday's Club Soda show.

In the country vein, Jerry Jerry et al. are playing the Soda on Sunday the 12th (with Dr. Limbo and the Scraps). At Foutounes we find celtic sounds with Gavin Friday (ex-Virgin Prune), and the Medicine Men.

Cafe Campus is also featuring two nights of Francophone bands, with Vent du Mont Sharr on Sunday the 5th and Vilain Pingouin the following Wednesday.

For a complete set of festival listings, see the ad on page 2 of today's *Daily*.

**GUTS AS HARD AS THE
STEEL OF THEIR "HOGS"!**

GWAR

Let's play lunch

by Ginger Gibson

Instead of heading to Gert's, the Cafeteria of the Alley next week, grab a lunch and head to the Tuesday Night Café's production of *Impromptu*. This play by Tad Mosel runs next week at noon in Morrice Hall Theatre for one dollar and one hour.

Impromptu, directed by Nancy Kennedy, involves four actors that are thrown onto a stage by the stage manager and told to improvise a play. Kennedy described characters as a pompous thespian, a philosopher, a cynic, and a 'ditz'. The authoritarian stage manager is supposedly symbolic of God. According to Kennedy, the play (as an imitation of life) shows we are all acting and improvising our way across a stage.

Tuesday Night Café is funded by the English Department but run by students. The group co-ordinates mainstage productions, lunchtime theatre, workshops and information meetings. On The Verge is the current mainstage production. Their next production is *Life and Limb*, by

Keith Reddin and directed by Myrna Selkirk.

Next Thursday, students may attend a workshop on Production Management with Chuck Childs, production manager of the Centaur Theatre. Upcoming workshops will focus on improvisation and vocal warm-ups for theatre, and musical auditioning. As well, TNC is holding a post-post Halloween Party on November 10. Check the drama and theatre bulletin boards for more information.

Lunch Time Theatre productions are short and generally chosen if they are, "light, entertaining and fun," says Ken Cameron, Education Coordinator. Kennedy said the plays are "a good opportunity to get experience," because they require much less time and commitment than larger productions. So next week, for a break from the monotony of classes and the same old eating spots, treat yourself to a lunchtime interpretation of life courtesy of Tuesday Night Café Theatre.

Impromptu will be playing November 7, 8 and 9 from 12 to 1 pm in Morrice Hall for \$1.

...notwithstanding

continued from page 4

The Heretics display their womanhood vis-a-vis men, rather than being women in and of themselves. Their negative attack on male power, rather than positive assertion of female capability, distinguishes them from other acts at the Série. For example, one of their songs, *I'm Angry*,

demands, "Give it up. Give it up. Give up your male privilege. Give it up. Give it up. We'll take it from you."

The final band this evening is *Fish and Roses* from New York, a name as reflective of the of the oxymoronic qualities of the Série itself as that of the music produced by the band. *Fish and Roses* combine the transcendent jazz keyboards,

incongruous country and western vocals with heavier, less fluid drum beats. Further, the lyrics transmit a message equally positive as they are provocative.

The final part of the Série features exclusively Québécois

artists. Three performances will contribute to an evening of impressionistic sound sensations: *Le Bal des Baleines* with *Pois Z'ont Rouges*, Joane Hétu's *Au Pays de Castor*, and Geneviève Letarte's *La Clameur du Soleil*. continued on page 8

BENEFIT CONCERT

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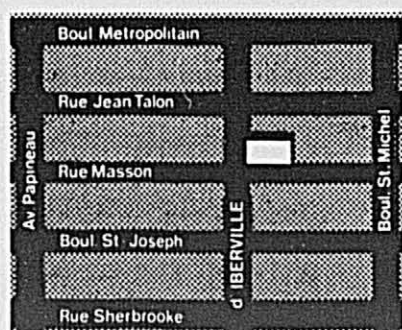
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events

Thursday, November 2

McGill Convocation Services will be held at the Palais des Congres, 14h30, 201 Viger.

Pugwash: Meeting to discuss McGill-MIT conference in January. Burnside Hall, room 305, 19h. Info, 848-0648.

Teeter-totter Marathon: in conjunction with Chom-FM and Missing Children's network, 6h until Saturday.

Theatresports: weekly show in the Alley, 22h.

Phi Delta Theta fraternity: Hearts for Homeless Marathon. Marathon Card game in Union lobby, 8h30 until Saturday. Proceeds to Salvation Army.

Friday, November 3

Armenian Students Association: Giro Manoyan will give the latest news from Armenia,

Union B 09/10, 16h.

McGill Debating Union: Meeting, Arts 270, 15h.

Theatresports: 22h, in the Players' Theatre. \$1 or bring a hat and get in free.

McGill International Students and Chaplaincy Services: come and get a winter coat, and more winter articles. Today and every Friday, 9h-17h. Donations appreciated. All welcome.

Saturday, November 4

St. Andrew's Dominion Douglas Church: Series of speakers on environmental issues, plus displays, videos, and literature. 687 Roslyn Avenue, Westmount.

Theatresports: beginners workshop, 14h-16h, Union 107-08. Free.

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The Daily is a founding member of Canadian University Press, Presse étudiante du Québec, Publi-Peq and a dissenting member of Campusplus.

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Frosty, Sally © 1988, 1989 Michael Sportza

CLASSIFIEDS

Ads may be placed through the *Daily* business office, room B-17, Union Building, 9h00 - 15h00. Deadline is 14h00 two weekdays prior to date of publication.

McGill students: \$3.50 per day; \$2.50 for 3 consecutive days, \$2.25 for 4 or more consecutive days. McGill Faculty and Staff: \$4.50 per day. All others: \$5.00 per day. There is a 25 word limit. There will be a charge of 25¢ for each word over the limit. Boxed ads are available at \$4.00 per ad per day - no discounts on boxing. **EXACT CHANGE ONLY PLEASE.**

The *Daily* assumes no financial responsibility for errors, or damage due to errors. Ad will re-appear free of charge upon request if information is incorrect due to our error. The *Daily* reserves the right not to print any classified ad.

341 - APTS., ROOMS, HOUSING

Funky 4 1/2. Plateau, grassy courtyard, storage area, physically challenged accessible, brickwood interior, Dec. 1, \$550, Nadine, 398-6787 or 286-8019.

ROOM for Rent. Starting Jan. 1st, want female to share spacious 5 1/2 with two others. Student ghetto - 5 min. from McGill. \$270/month. Fully furnished. 284-4987.

For Rent: Big, cozy, furnished room. Shared kitchen and bath. Atwater metro. \$210/month. Female, non-smoker preferred. Available immediately. Call Lesley: 932-4268.

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Plane ticket to Vancouver - leaving Dec. 21st, returning Jan. 4th - \$460 - female. Call 987-1246.

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374 - PERSONALS

McGill Nightline is open from 6 p.m. to 3 a.m., 7 nights a week for the lonely, the bored, the confused and the inquisitive.

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An evening lecture or a film at McGill? Can't find a friend to get home with? Don't stay in a nd be a couch potato! Use the Walk-Safe Network. Meet us at the McLennan Lobby: Mon thru Thurs 10:45 p.m.

AIDS ACTION WEEK is looking for volunteers for everything imaginable. Come help us design posters, tell us which speakers you'd like to hear, paint our banner. If you have a few hours or more now or during the week (November 27 to

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December 1) contact Jo-Anne at 848-1753 or Jeanne 875-1640 for details.

McGill Christian Fellowship meets again on Nov. 3, 7:30 Presbyterian College's Chapel. Guest Speaker: Nick Brotherhood (Anglican Chaplain of McGill) Come worship with us!

Surprise!!! A huge thank you to Leanne and everybody who made October 28 The Best B-Day anyone could ever dream of!!! The Nagy Twins.

Desperately seeking Patty (Patricia): 22, Italian, law student (div.), lives in N.D.G. You met me one Saturday (summer) night at S.W.'s. Said you'd be back to continue our conversation and then you disappeared (were you trying to tell me something?) I can't find you anywhere. Write to me at: Box 282, Station - 5, Md. H4E 4J8. Include phone number.

Looking for "Barbara" who was at the Comedy Nest Saturday Night Oct. 21 in the front row. Interested in meeting you. Admiring Eyes.

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385 NOTICES

Montreal Antiquarian Book Fair: Fifty booksellers from across North America. Rare and out-of-print books, manuscripts, maps. Come browse or buy. Saturday, Sunday Nov. 4 and 5, noon - 6 p.m. Hotel Maritime, 1155 Guy, two blocks from the Metro.

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Free Wine & Cheese!!! Tonight reception for Fireworks Women's Conference at the Women's Union 423 Union Building, 398-6823.

AUDITIONS Nov. 1, 2 & 3: Singer/actors needed for the *Nose of Polon Worth*, an original surrealist musical! One (unaccompanied) song required. Sign-up now outside Union 309.

FREE admission to live Theater: Be a techiel! Interested in working on sets, costumes, make-up, publicity or props for Savoy Society's *Pirates of Penzance*? Please come to Union room 410, Tues., Nov. 7, 8:00. See you there!

Animal suffering and exploitation, let's put an end to it. META will be holding an open meeting at 5:30, Thurs. Nov 2, Rm. B09, Student Union Building.

387 VOLUNTEERS

Anyone Interested In volunteering in the Anti-Drinking and Driving Awareness week meet at Powell Student Services Room 205, Wed., Nov. 1, 4:00 p.m. or call 287-7344.

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The Gazette

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...notwithstanding
 continued from page 6

While performances for February and March are only tentatively scheduled, the creative collaboration involved in these first three shows is a positive indication of the plethora of sounds and sentiment one can expect. Similarly, Les Productions Super-Même are hoping to provoke enough interest, locally and beyond, to facilitate future series of performances along the same vein.

La Série de Musiciennes Innovatrice is to be held on 4 and 5 November, and 2 December at the Fousfoues Electriques, 87 St. Catherine St E. Tickets are \$10, \$9, and \$8 respectively for the three shows. For more info call Fousfoues at 281-1884.

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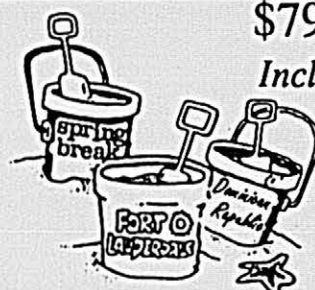
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